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and creative power, which we are scarcely able fully to appreciate, as we are in possession of all the experience which he gained, and cannot carry ourselves back to the time when such knowledge did not even exist.

Haydn has done more for the Art by *new discoveries*, than any other musician, before or since his day. In order to be convinced of this, we need only compare his works with those of any of his predecessors or successors. The fourth failing which he observed in then existing music, was the stereotype meagre *Form* of musical pieces: he knew, it is true, that music requires certain conventional forms, as, like everything else, it is recognisable and comprehensible by its form alone; but his shrewd judgment, and fine sentiment, persuaded him that conventionalism weighed too heavily, and that life and spirit were crushed beneath the pressure; he desired to inspire music with fresh life, and the stiffness of the stereotype forms then used, prevented his free action; therefore, he wrestled stoutly against form, and his efforts at length prevailed; he succeeded in assimilating form to psychological exigencies, or phases of sentiment, and thus gave it more nature and greater variety. This is his fourth merit.

These four principal and fundamental rules, upon which Haydn composed his works, and which were elicited by his clear and active judgment in Art and Life, prove, in addition to his excitable imagination and powerful creative faculty, the *musical genius* of Haydn, which, however, would never have shone so brilliantly in our horizon, had he been wanting in active industry, or had he not wisely devoted himself exclusively to his art.

The above is equally applicable to the successors of Haydn, whose career we shall rehearse. We shall find that all those who exercised beneficial influence on Art, succeeded by the same means used by Haydn. If you have read any of the exaggerated and æsthetical descriptions of Haydn's physical and mental qualities, you may consider my remarks somewhat prosaic; but Art is never advanced by philosophic-mystic verbosity or phantasies. Those who would truly understand a great master, and zealously imitate him, must watch him at his writing-table, and penetrate into the secret laboratory of his productions.

Haydn's music is modern music—that is, the expression of some feeling which the composer's own soul has experienced, or which he gathers from some foreign source; this expression is given with *truth*—that is, according to Nature and reality; with *grace*—that is, harmoniously throughout, in a form clear in detail and unencumbered in combination. This modern music, written on Haydn's principles, is the only true and worthy music; and those who would twist it to any other purpose, will find themselves at fault,

and soon be convinced of their error. The character of Haydn's music is generally cheerful; but the old composer did not want capability either in feeling or expressing serious emotions, as his various works prove. He could give way to ardent passion, lose himself in sweet dreamings, sink into pathos, and even be oppressed by spiritual shadows; but his favorite mood is playful and joyous, even to excess of humour; and no composer has yet appeared, who, on the whole, possessed so lively a vein, and beneficently employed Art for its fittest purpose,—that of affording entertainment and pleasure to man, and causing him to forget present care and sorrow. Other good composers have been influenced by different emotions, and have therefore expressed different musical thoughts; but *all have used the form and principal rules inculcated by Haydn*, until—but I will not forestall my future letters.

(To be continued.)

HECTOR BERLIOZ ON MODERN INSTRUMENTATION.*

(From "*The Manchester Examiner and Times*.")

THE lady who is announced as the translator of this admirable treatise, has, on a previous occasion, shown a loyal devotion to genius, by her extraordinary work, the "*Concordance to Shakspeare*," which, for completeness and a thorough fulfilment of all that it was intended it should realise, has rarely, if ever, been equalled. Mrs. Cowden Clarke, in applying herself to the task of making known to English readers this treatise, by Hector Berlioz, is again showing her respect for what is genuine, and her desire to render service not only to the teacher, but to those who desire to be taught.

Berlioz is a true genius, and he possesses the daring of genius—a characteristic which, no doubt, has been the means of interfering with a more general acceptance of his noble compositions in this country.

This volume on instrumentation can scarcely fail to raise, in the estimation of all thoughtful musicians, the intellectual character of its author. He presents, in a simple and peculiarly lucid manner, a reason for the faith that is in him; and he contrives to render interesting what has too long been a mere wandering in the dark. Musical progress has been exceedingly slow both here and elsewhere; we have been satisfied with the mere form, and have not apparently understood that the artist makes use of colour as well as design. The most touching of melodies may yet be heightened in its pathos or its passion, by giving to it a deeper, a warmer tone, through the language of harmony,—a fact made self-evident by a studious perusal of the many graceful examples here selected from the works of Gluck, Beethoven, and others. Gluck is so little known in this country, that we should be gratified with the present publication, if it were for no other reason than the introduction of several passages from that great

* *A Treatise upon Modern Instrumentation and Orchestration; containing an Exact Table of the Compass, a Detail of the Mechanism, and a Study of the Quality of Tone, and Expressive Character of Various Instruments; accompanied by Numerous Examples in Score, from the Works of the Greatest Masters, and from some Unpublished Works of the Author. New Edition, revised, corrected, augmented by several additional (copyright) chapters on Newly Invented Instruments, and on the whole Art of the Orchestral Conductor.* Op. 10. Translated from the French by Mary Cowden Clarke. Published in Novello's Library for the diffusion of Musical Knowledge. Theoretical Series, No. VII. Price 12s., bound.

master, out of whose greatness so much has since been gathered by the leading spirits of the time. The illustration from *Iphigenia in Aulide*, and *Iphigenia in Tauride*, present many most interesting features, the contemplation of which will be profitable to both professor and student. It will therein be seen, that before the time of Haydn and Mozart, there was one who had looked deeply into the mysteries of instrumentation. Again, we find further examples from the more modern romantic school—from Weber, Meyerbeer, and the author himself; all of which, when placed side by side, and commented upon so ably, are full of instruction to those who, without prejudice, are seeking musical knowledge.

The judicious employment of each instrument, its character and importance, are pointed out with a fine perception of musical painting,—a department of his art in which Berlioz is excelled by no composer of the past or present day. In this portion of the volume, a chapter is devoted to the great improvements in brass instruments so successfully introduced by Adolphe Sax; whilst reference is also made to the merits of the Melodium of Alexandre, of Paris. The following passage, in reference to the organ, is so much in accordance with our own feeling, that we may give it as evidence of the general spirit pervading the whole treatise:—

THE ORGAN.

The organ seems able—like the pianoforte, and even still better—to present itself in the instrumental hierarchy, under two aspects—as an instrument belonging to the orchestra, or as being in itself a complete and independent orchestra. It is doubtless possible to blend the organ with the divers constituent elements of the orchestra; and it has even been many times done: but it is strangely derogatory to this majestic instrument, to reduce it to this secondary condition. Moreover, it should be felt that its smooth, equal, and uniform sonorities, never entirely melts into the variously characterised sounds of the orchestra, and that there seems to exist between these two musical powers a secret antipathy. The organ and the orchestra are both kings; or rather one is emperor, the other pope: their mission is not the same, their interests are too vast, and too diverse, to be confounded together. Therefore, on almost all these occasions, where this singular connection is attempted, either the organ much predominates over the orchestra, or the orchestra having been raised to an immoderate degree of influence, almost eclipses his adversary. The soft stops of the organ seem alone suitable for accompanying the voice. In general, the organ is formed for absolute dominion; it is a jealous and intolerant instrument. In one case only, it seems to me, the organ can, without derogation, mingle with the choir and orchestra; and even then, it would be on condition of itself remaining in its solemn isolation. For example: if a mass of voices placed in the choir of a church, at a great distance from the organ, interrupted its chants from time to time, that they might be repeated on the organ, in part, or entirely; if the same choir, in a rite of some sad character, were accompanied by a lament from the orchestra and from the organ, issuing thus from the two extreme points of the temple, the organ succeeding to the orchestra, like the mysterious echo of its lamentation—this would be a mode of instrumentation susceptible of grand and sublime effects. But, even in this case, the organ would not really mingle with the other instruments; it would answer them, it would interrogate them; and the alliance between the two rival powers would only be the more sincere, that neither the one nor the other would lose anything of their respective dignity. Whenever I have heard the organ playing at the same time with the orchestra, it has seemed to me to produce a detestable effect; and to impair that of the orchestra, instead of augmenting it.

There are some excellent remarks, also, upon the effects to be produced with choral music, which are well worth the studious attention of writers for the stage or concert-room. What can be done in this direction, most of our young musicians seem quite unable to understand; if they pour forth a volume of sound like a park of artillery one moment, and subdue the same to a whispering the next, many of them appear fully satisfied that a great choral triumph has been achieved. We must close our notice of this excellent treatise, by calling particular attention to the remarks of M. Berlioz upon the duties of the conductor, which is one of the most valuable chapters in the volume.* How few there are among the great audiences who are now gathering in the concert-rooms or the theatres of England, capable of understanding the true

position and responsibility of the conductor; and how often do we find the singer blamed for inefficiency, which is still more culpable.†

We cannot too highly recommend to our musical readers this volume; it is as interesting as it is valuable in its instructive character. While giving hints to the composer, it will also direct the amateur to a greater enjoyment of composition. It can scarcely fail to gather greater respect round the name of Hector Berlioz.

BRADFORD MUSICAL FESTIVAL.

(From the "Morning Star," August 27.)

FIRST DAY.

THIS great musical carnival commenced yesterday morning. About half-past eleven o'clock, the band and chorus took their seats, and, to the number of 350, filled the vastly enlarged and improved orchestra, and were soon followed by the principals, Madame Novello, Madame Garcia, Madame Weiss, Miss Sherrington, and Miss Fanny Huddart; Mr. Sims Reeves, Mr. Weiss, and Mr. Montem Smith; who were received with immense applause.

The proceedings commenced with the National Anthem, the solo part by Clara Novello, who was eminently successful, her clear, commanding, and full-toned voice ringing through the hall, like the intonation of a bell. Mr. Weiss, who is the best interpreter of the musical character of the Prophet Elijah in the kingdom, sustained his high character from the beginning to the close. Sims Reeves, also, as Obadiah, performed his part with his usual ability. But perhaps the part of the whole composition which most electrified the audience, and displayed the unity and precision, and hence the excellent training of the band and chorus, no less than the principals, was the chorus beginning, "Baal, we cry to thee," and continuing up to the recitative beginning "O man of God." In this part of the composition the utmost energy is required, and it was put forth with great power. In the second part, Clara Novello gave a beautiful rendering of the air, "Hear ye, Israel;" and Madame Viardot Garcia shone to advantage as the Queen, at the recitative beginning, "The Lord hath exalted!" But in point of execution, nothing was more beautiful than the rendering of the trio of angels, "Lift thine eyes to the mountains, whence cometh help," by Madame Novello, Madame Garcia, and Madame Weiss; and in this they were encored before the chorus could commence,—a practice in oratorios much to be condemned, as it seems a breaking asunder of the links which bind it together, and gives it altogether too much of a theatrical air. Miss Fanny Huddart is comparatively unknown in most parts of the district, and yet she pleased in "Now, Cherith's brook," and the air, "Woe unto them." Miss Sherrington, who is comparatively young, has a voice and energy of a better character and greater compass, and if she will never rise to the highest soprano pitch of excellence, she may, and no doubt will, obtain a high reputation. The Yorkshire chorus, so admired by Costa at the former festival, fully sustained the character they then earned.

TO CORRESPONDENTS.

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The late hour at which Advertisements reach us, interferes much with their proper classification.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

* See *Musical Times*, ante pages 227, 243, 259, 275.

† Ante page 227.